Spanish Organ Music (Helmuth Rilling) [1974]

Francisco Correa De Arrauxo *1. Tiento En La 2. Tres Glosas Sobre El Canto Liano De La Immaculada Concepción (Todo El Mundo En General) 3. Tiento En Re*
Antonio de Cabezón
4. Variaciones Sobre El Canto Del Caballero 5. Pavana
Juan Cabanilles
6. Pascalles En Sol 7. Toccata De Ma Esquerra 8. Batalla Imperial 9. Pasacalles En Re
Helmuth Rilling: Organo de la Gedachtniskirche de Stuttgart

Francisco Correa de Arauxo was one of the key figures who helped introduce Baroque techniques into Spanish composition. He was generally regarded as the finest Spanish organist of his generation. All of his works were composed for organ and published, along with other of his writings, in a single volume entitled Libro de tientos y discursos de música practica, y theorica de organo, intitulado Facultad organica. --- Robert Cummings

Antonio de Cabezón, Cabezón also spelled Cabeçon (born c. 1510, Castrillo de Matajudíos, near Burgos, Spain—died March 26, 1566, Madrid), earliest important Spanish composer for the keyboard, admired for his austere, lofty polyphonic music, which links the keyboard style of the early 1500s with the international style that emerged in the mid-16th century. --- britannica.com

Cabanilles Juan Bautista José (6 Sep. 1644 Algemesi - 29 Apr. 1712 Valencia). Spanish composer and organist. He probably began as a chorister at his local church; later he moved to Valencia, where he became second organist in 1665 and first organist the following year. In 1668 he was ordained to the priesthood. His works include sacred vocal works (a 6-voice Mass, a Magnificat, a Beatus vir, motets in Spanish) and many organ works, especially tientos. Cabanilles is considered by many the greatest (and certainly the most prolific) Spanish Baroque composer. He was certainly the greatest of the Valencian composers of organ music, and together with Correa de Araujo the most important Spanish organists of the 17th century. --- dolmetsch.com

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